

DAVID TANENBAUM

The Essential Studies

edited by Jim Ferguson



study notes, insights, and commentary on

Leo Brouwer's 20 Estudios Sencillos

GSP 28

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Editor's Preface

Unlike many guitarist/composers, Leo Brouwer has written for a wide variety of media, including voice, solo piano, and orchestra. While he has created many important works for the instrument—including his 20 *Estudios Sencillos* [Editions Max Eschig]—perhaps his greatest contribution has been a byproduct of his success in other areas, which has resulted in the music world viewing guitarist/composers with increasing respect. Not since Villa-Lobos has a figure made such a far-ranging impact.

Brouwer's 20 "simple studies" have come to enjoy an important position in the guitar repertoire for a number of reasons. Since they concentrate on the lower fingerboard region, they are accessible to students. At the same time, their high degree of musicality has made them suitable for concert programming. And because they comprise an extraordinary array of contemporary compositional practices—including pop rhythmic and tonal elements—they are as relevant as they are ingenious.

Unlike Sor, Carcassi, and numerous other figures throughout history, Brouwer has no guitar method to his credit. Yet *Estudios Sencillos* subtly reveals a great deal about his musical thought processes and priorities. Central to the 20 studies is the integration of musical and technical elements, where right- and left-hand issues are coupled with a wide variety of practices relevant to the interpreter of contemporary music. These include syncopation, non-tertian chord structures, mixed meter, dynamics, and aleatoric elements. Furthermore, his detailed fingerings tell much about his personal approach to matters such as ornaments, string crossing, tremolo, and arpeggios.

Throughout this volume, David Tanenbaum not only discusses the material from a musical/technical perspective, but also illuminates important related aspects of playing. Along with addressing the music in detail—also bringing to light elusive misprints—he deals with numerous general topics, including right- and left-hand movements, tremolo, slurs, finger independence, arpeggio technique, string crossing, and interpretation, magnifying the studies' already considerable overall value.

Finally, thanks to Tom Mulhern, Bahram Behrooz for contributing tapes of Brouwer's Berkeley master classes, and Paul Century.

Jim Ferguson
Santa Cruz, California
April, 1991

Introduction

Leo Brouwer (born 1939) is widely regarded as the most important guitarist/composer of our time. In an era when it is finally commonplace for major composers to write for the instrument, he carries on the traditions of Sor and Carcassi.

Brouwer began studying the guitar at age 13, and composing at 15. He describes this beginning in an interview in *Latin American Music Review* [Vol. 8, No. 2: 1987] with Brouwer researcher Paul Century: "There was something magical for me, I have to declare to you. The first time I was composing—but really composing, not joking—my mind changed entirely, in such a way and in such a speed, that probably in 24 hours, for the first time in my life, I changed my entire scope of the world, of the environment, of man in the earth. I got a dimension of everything that I never had before. This is something very personal. Immediately, I realized the aesthetics, the work of creation, good taste, all these words that signify tremendous things. . . I experienced these all in one stroke, one flash!" He goes on to say that he went through the guitar repertoire rapid-fire to determine how he could best make a contribution.

Brouwer's early music shows the clear Afro-Cuban elements that characterize much of his work. From 1959 to 1960, he received his only formal training, studying with Vincent Persichetti at Juilliard, and Isadore Freed at the Hartt School of Music. While in New York, he needed extra money, so he taught. This teaching became the basis for the first 10 estudios, which were written between 1959 and 1961. About one student, Brouwer says: "I had a student then, who never had held a guitar in her hands; in only one week—just one week of playing the guitar—she could execute perfectly a chromatic scale across all the strings with precise right-hand technique. She could do such incredible things that I immediately made a little study for her." (This was probably "Estudio 12" for Sharon Pryor.) No doubt, similar moments of inspiration led Carcassi and Sor to write some of their studies.

In the '60s, Brouwer went through an avant-garde period, and he spent most of the '70s performing, recording, and teaching. In fact, he produced no solo guitar music from 1974 to 1981. Around 1980, a right-hand injury began to curtail his performing activities, and he no longer concertizes.

In 1981, Brouwer produced three solo guitar works, including the last 10 estudios. All of these pieces reflected a newfound tonal style that has continued through the '80s. More recently, Brouwer has said that the avant-garde is dead and that his influences now include Keith Jarrett. Brouwer's recent music borders on pop and new age, in a style he describes as "hyper-romanticism," preferring that label to the oft used "neo-romanticism."

However, in a 1970 essay Brouwer expressed disdain for big classifications: "The first thought that comes to mind when we speak of music is its classification or division into types. This classification, which I dislike, is engendered more by the specialization of the consumer fields than the product itself, and has remained subdivided into popular and art music."

Brouwer presently lives in Cuba and spends much of the year abroad, conducting, teaching, and otherwise helping to produce his music. He is a musical advisor to the Cuban Minister of Culture, artistic director of the Havana Symphony, head of the music division of the Cuban Film Institute, and the Cuban representative on the International Music Council of UNESCO.

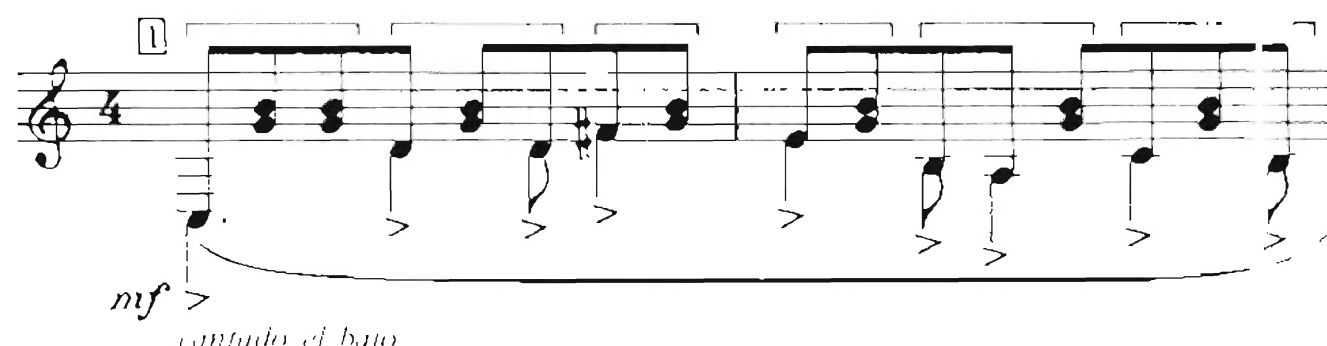
Estudios Sencillos comprises 20 studies that tend to stay in the lower positions of the guitar, but within this framework, they brilliantly introduce many aspects of contemporary music. For this reason, they have caught on internationally as teaching pieces. Since the guitar's greatest repertoire is clearly that of our time, it is vital that students be introduced to contemporary styles and techniques early. Brouwer's 20 studies have become the standard way of doing so.

In discussing these etudes, I refer to several sources that are generally unavailable. I would like to thank Paul Century for generously sharing photographs of Brouwer's manuscripts, and for supplying many notes on the composer. Finally, I worked from tapes of Brouwer's late-'70s Berkeley master classes, in which he taught and discussed the first 10 estudios, and from the Cuban edition of the last 10 studies, *Obras Para Guitarra—Cuaderno 6* [Editora Musical de Cuba].

"Estudio 1"

The wonderful thing about approaching contemporary music is that you can make no assumptions. There is such a complex network of styles that anything goes. Since each piece must sufficiently reveal itself in its notation, interpreters must closely examine every mark for clues to this new language.

Brouwer's first study is a perpetual motion exercise in rhythm, dynamics, and textural control. In measure 1, he immediately suggests a typical Latin subdivision of 3+3+2, and then reverses that in the second measure with an implied 2+3+3 configuration:



The top dyad merely beats time, and the bass line must obviously be brought out. Over the course of the first four measures we see a curious dynamic sequence: *mf*, *pp*, *ff*, *mp*. This is a great challenge to dynamic control that forces you to distinctly identify different levels. As an exercise, play a note as softly as possible (*pppp*) and then gradually crescendo, identifying each dynamic level as you pass it. After hitting your maximum volume (*ffff*), gradually decrescendo. Next, strike the same note just once for each level—*pppp*, *ppp*, *pp*, etc.—increasing and then decreasing the dynamic level—and then randomly move the note around the dynamic range (for example, *mp*, *ff*, *p*, etc.). Now play it at Brouwer's four levels, and finally apply his notes to the dynamic sequence. At Brouwer's Berkeley master class, he suggested the idea of really backing off for measure 4's C#, making a "shadow."

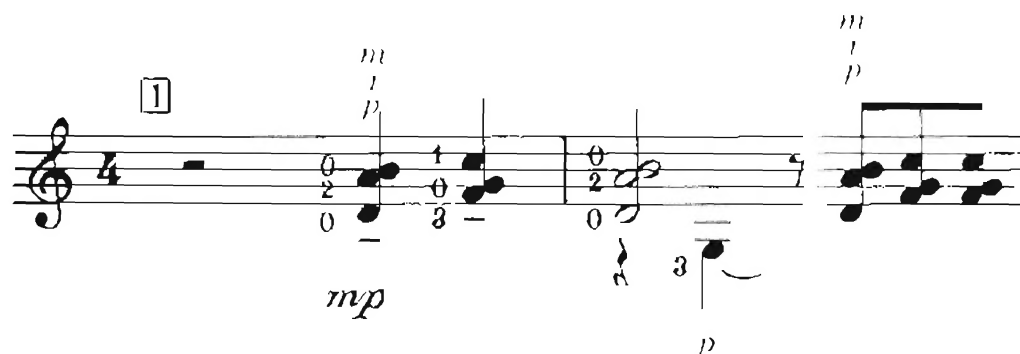
In the study's middle section, beginning in measure 9, the upper part enters into a dialog with the bass. The climax of the piece is the *ff* marcato bass line in measure 15, which can be broadened out of tempo for emphasis. You can also play more ponticello here, for a cleaner bass sound. I play this entire study slightly more ponticello than my normal right-hand placement, which is at the back of the soundhole.

Except when the top line is accented, your right-hand fingers should be very relaxed—especially at the tip joints. This produces an indistinct sound, almost as if someone were tapping wood. Regarding tempo, in other contexts Brouwer interchangeably uses the terms *movido* and *allegretto*.

“Estudio 2”

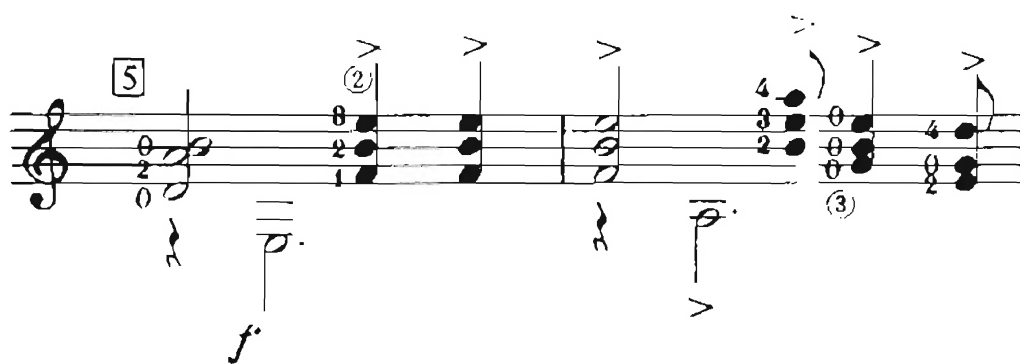
Traditionally, neighboring tones used in chords are dissonant. Here, Brouwer reverses that tendency and makes them consonant, while the larger intervals that usually make up consonant chords (thirds and fourths) become dissonant.

The opening is a dark *coral* with a very simple four-note phrase that peaks on the third note (downbeat):



Take care to balance the chords evenly, and to play as legato as possible. Though one has the advantage of open strings ringing over, don't let your left hand leave the chord too early, thereby creating a space between chords. Also, in this very simple right-hand situation, don't plant your fingers if you usually do so. To enhance the legato, play through the strings, spending as little time on them as possible.

The second beat, which has been a point of quiet punctuation, suddenly explodes in measure 5 with a *forte* low E. This note is an elision, serving both as the end of one phrase and the beginning of another. Starting in bar 5, Brouwer uses a plethora of elements to create contrast: larger intervals, an expanded range (the whole texture goes from measure 2's tenth to two octaves in bars 5 and 6, and the highest and lowest notes are introduced, A and E, respectively), syncopated rhythm, and dynamics. I would certainly help all this with a more ponticello tone color—it's the least we can do.



The three chords in measures 5 and 6 are exciting, because they *don't* go anywhere—they abandon the opening's nice, rounded shape. Here, for the first time, the beginning of a phrase is its high point. To make this more dramatic, place the third-beat chord late. Nothing in these two climactic measures is hard to feel instinctively, but it's vital for musicians to know how the effect is achieved. As the activity subsides in measure 7, the texture clams right back up.

The concluding measures make an excellent study in controlling a long decrescendo. Brouwer's etudes provide you with a great opportunity to work on dynamics, since they use a wider range and more dynamic variety than do classical-style estudios by Sor and Carcassi.

In his Berkeley master class, Brouwer demonstrated a relatively fast tempo for this study, and he said the timings for the set are generally wrong. This is good news, because "Estudio 2" has to be incredibly slow to last two minutes.

"Estudio No. 3"

This piece is a very good pre-tremolo study. When playing tremolo, it's important to remember that the upper line represents the guitar's attempt to create a continually sustained line. If the individual notes of the tremolo are too present, the effect is hindered. Thus a tremolo's top line should generally be played lightly. In this abbreviated two-note form, the same is true, but here the bass line should dominate more than it would in a non-contemporary work.

The most important note of this piece is the first one: low *E*. All of the phrases head down towards this note. The movement occurs in steps of two dotted quarter-notes, but the longer line is most important. Each phrase should gain momentum as it goes. To set this up, you can take time at the phrases' second-beat beginnings, and make the time up by pushing forward as each phrase moves. It's a common interpretative idea to pause after an opening bass note. This can help you orient the first phrase (try it in the "Prelude" from Bach's *Prelude, Fugue and Allegro*, BWV 998). Every phrase in this piece is repeated, and one of the most interesting aspects is the variety of phrase lengths: from two measures to one measure to one-half measure. These variously long forward momentums are always balanced by the low *E*, which stops each forward progress cold.

Notice also the different melodic progressions in the two lines; only in the shorter phrases does one of the lines move straight down. In the last two measures, the downward melodic pull finally seems stabilized by the low *E*'s. The interval in the penultimate measure is a major seventh, and the interval in the last measure is a fifth:



Throughout the piece, observe that every phrase begins with a seventh, and that the sevenths are often followed by fifths.

This piece provides further opportunities to control dynamic movement, but its main issue is rhythmic shaping and tremolo. Practice the tremolo in the following way: with *p* strokes, kick *m* and *i* out beyond the strings they are to play. Then, *m* plays, followed by *i*, and *p* extends back, starting at *m*'s stroke. Thus, instead of three separate fingers, think in terms of two units—thumb and fingers—which has more musical relevance. As your speed increases, your hand's movement becomes more circular. At high speed, the strokes also become smaller and earlier.

You may find some differences between playing the first and the inner strings—here and in tremolo in general. This is because your fingers aren't as free to extend when playing the inner strings. It's important to develop a hand position and extension movements that work equally for both situations; otherwise your tremolo will tend to sound choppy.

“Estudio 4”

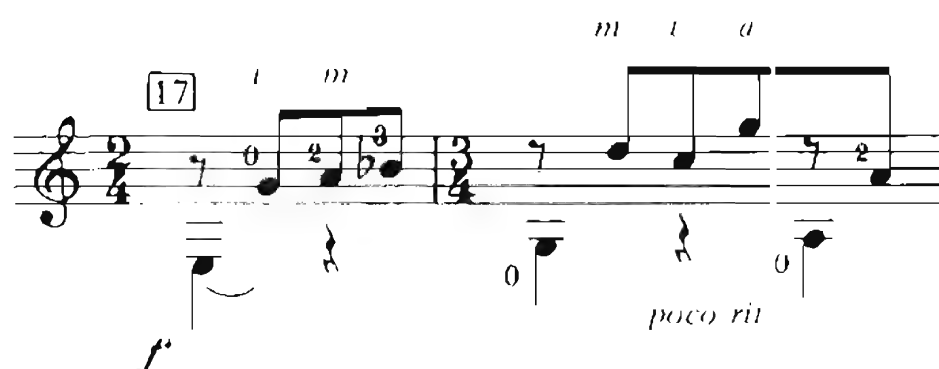
Since “Estudio 4” alternates methodically between 2/4 and 3/4, why wasn’t it just written in 5/4? Probably because 5/4 can be grouped as 2+3 or 3+2, and Brouwer wanted to specify 2+3, making sure the downbeats of the 3/4 measures are strong. The 2/4 measures, with the dotted bass rhythm, feel more active and are balanced by the regularity of the 3/4 measures:



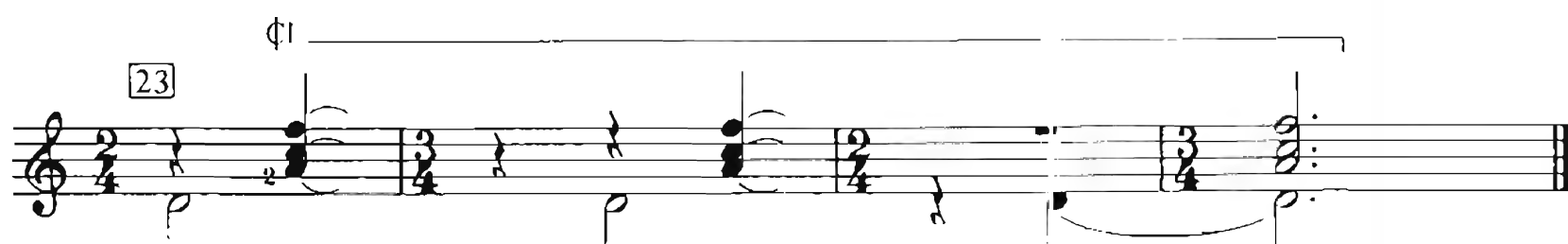
Technically, the piece is similar to “Estudio 1,” with its bass melody, simple dyad accompaniment, and dynamic contrasts. Although here the top part is full of eighth-rests, this is probably a notational convenience, and I strongly suggest letting the dyads ring.

Playing tenutos on the second beats of the 3/4 measures highlights the third that is often jumped in the bass. This is the really expressive interval in the mostly diatonic bass line.

In the bridge passage—measures 17 and 18—the top line’s C-G interval is very expressive. It’s often instructive to sketch other possibilities the composer had. If you try that here, replacing G with E, for instance, you’ll hear what a good choice Brouwer made. This material is a direct echo of the bass line in measures 15 and 16, which is itself a transposition of the opening.



The last line provides the piece’s first triad and is a nice little exercise in inflection. Each time the bass/chord is heard, the gesture is in a different part of the measure: the first time, (measure 23) D is strongest; the second time, the bass and chord are equally weak; and the last time, the chord is slightly stronger.



This estudio provides good left-hand pivoting practice. When Brouwer writes *pos fija*, it means that some left-hand finger or fingers remains on the fingerboard, and the other notes pivot around this fixed position. Your left arm should remain flexible and mobile when doing this.

“Estudio 4” also provides an excellent opportunity to practice moving the fingers as *p* plays and vice versa. Quick, last-minute movement extensions followed by strokes weaken the power of the finger, so it's imperative that each stroke be in a single direction. Moving the fingers out with the *p* stroke is an efficient way to ensure that the fingers are out and ready to play. Here it means that at the same time *p* plays, the fingers (in this case, *m* and *i*) move out to get ready for their stroke. Similarly, when the fingers pluck, *p* extends back to get in position to stroke. This basic alternation can have much more complex variables in arpeggio situations.

“Estudio 5”

This study has a nice Latin feel, exploiting big intervals in arpeggios that almost entirely avoid the second beat. It exhibits the characteristic Montuno de Son rhythm of Cuba. The rhythm is a *cinquillo*, meaning there are five notes per measure. These notes can appear in many rhythmic guises.

To emphasize this rhythm, you can push the first beat forward, providing extra space on the second beat. Thus, the first beat pushes forward and the second pulls back. Because the high note falls on the fourth sixteenth, the measures have a 3+3+2 inflection.

The first four-measure phrase peaks in bar 3, because the high top line creates the greatest textural polarity. This phrase shape, where the third of four units is strongest, is frequently used by Classical composers.

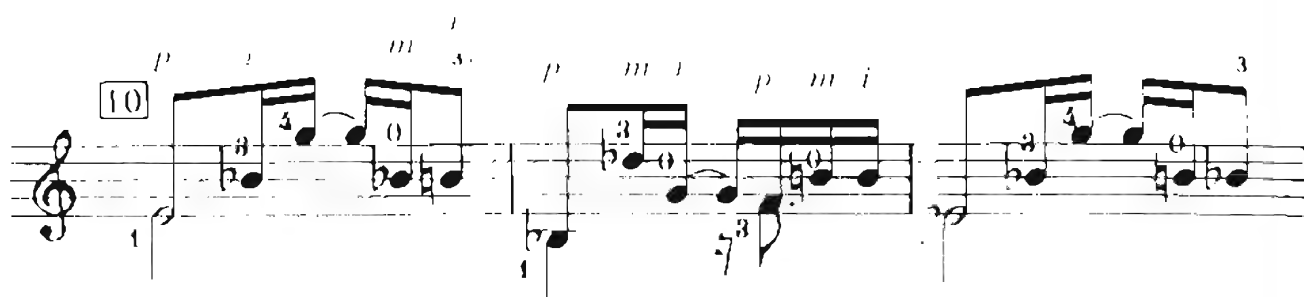
Direction is reversed in measures 5 through 8, with the second beats taking on a more active role. Paul Century thinks these four measures are a quote from “Guantanamera”!

Measure 9 is just its own entity, abruptly changing the piece’s regular four-measure structure. Then enharmonic change from measure 8’s $A\sharp$ to $B\flat$ in measure 9 provides the transition from the tonal center of C major to $E\flat$ major:



This rhythmic change reflects the bar’s enharmonic change, which sets up the new harmony. I love the way modern composers can suddenly step outside a regular four-measure structure, like a gasp, in a way that neither Sor nor Carcassi would do. To emphasize the striking quality of this measure and to execute a strong crescendo, rest strokes can be employed.

The next four measures take on a question/answer quality:



They contrast the piece’s highest setting (measures 10 and 12) with its lowest (measures 11 and 13). Measures 14 through 17 then contrast this, because they are the most compact of the study, remaining within an octave.

Measure 16 provides a concise version of the opening rhythm, again avoiding the second beat. This simplified rhythm is used to slow the piece down in measures 23 and 25, leading to the final bar’s tonal resolution.

For most of the study, Brouwer maintains the right hand’s basic finger/string arpeggio relationship, keeping *a* on the first string, *m* on the second, and *i* on the third.

The arpeggios, of course, use free strokes, which enable the notes to ring. In this pattern, this motion works in the following way:

1. When *p* plays, all the fingers move out.
2. When the *i* strikes, *p* extends back and the other fingers remain out.
3. When *a* strikes, *i* and *m* move out, and then sympathetically follow each other back into the hand. The pattern begins again with the next stroke.

These movements require finger independence, which I work on by opposing two fingers. For example, in an *m, i* alternation, *i* moves out while *m* plays, and vice versa.

“Estudio 6”

“Estudio 6” features another reversal of the traditional roles of dissonance and consonance. The etude’s ABA form is defined by its bass line. For the first four lines, the bass is static on A; then it moves down to G, then chromatically to E, and jumps back to A for the final two lines.

A chromatic line moving in a steady rhythm creates a feeling of inevitability. The chromatic movement builds to a climax that is complete only when the whole harmony resolves to E major. Thus, the one major chord is dissonant, while the opening chord, with its tight intervals, is consonant. This is similar to “Estudio 2,” except there the intervals suddenly open up; here they do so gradually.

After the E major chord in measure 21, the energy winds itself down in a kind of free-fall. Each measure repeats, as in the opening, but in 2/4 with a static arpeggio and no double bass notes. Only two arpeggios retain some of the opening shape.

As in “Estudio 3,” the phrases fall to the downbeat bass note. The two quick bass notes are the phrase’s focal point, and it’s their energy that lifts the music back up to begin the arpeggio again. Though the music looks static, the arpeggios should fall toward this focal point with gathering momentum.

Gradually, each interval in the arpeggio falls, until the bass line begins its descent. The only note that never changes is the first-string E on the second sixteenth of each measure. This becomes a sort of measuring stick against which the falling bass line becomes more dramatic. This passage provides another opportunity to execute a slow, sustained crescendo.

“Estudio 6” is certainly the hardest one yet. The arpeggios have to move quickly, and the repeated *p* stroke requires good control. This difficulty is mediated by the fact that the *a, m, i, p* arpeggio is the easiest that uses all four right-hand fingers, because it moves towards the strong part of the hand and has the feel of closing the hand. The four fingers should follow each other in one overall gesture, with *a, m,* and *i* moving back out with *p*’s stroke. It’s useful to practice the piece in dotted rhythms:



—as well as in four-note groups that stop on one finger:



The goals are dynamic and rhythmic evenness and control, which usually are the most difficult to attain between the least independent fingers, *m* and *a*. Therefore, make sure that *a* kicks out well from its top joint, when it moves out with *p*'s stroke. A sign of good independence is a finger's ability to make its stroke without being affected by another finger's movement; often the *a* finger is unable to extend clearly beyond *m*.

Brouwer's alternate arpeggio is quite a bit more difficult, because it requires three quick, consecutive *p* strokes and includes an upward arpeggio (toward the first string), which is more difficult for most players. In an upward arpeggio, many students find it difficult to get a good extension on *a*, since it can tend to be affected by the plucking movement of *i* and *m*.

At Brouwer's Berkeley master class, he stated a number of times that the 2/4 section is "repeatable" (you would only play the last *A*, of course). He also encouraged the invention of different arpeggio patterns for the harmonic sequence.

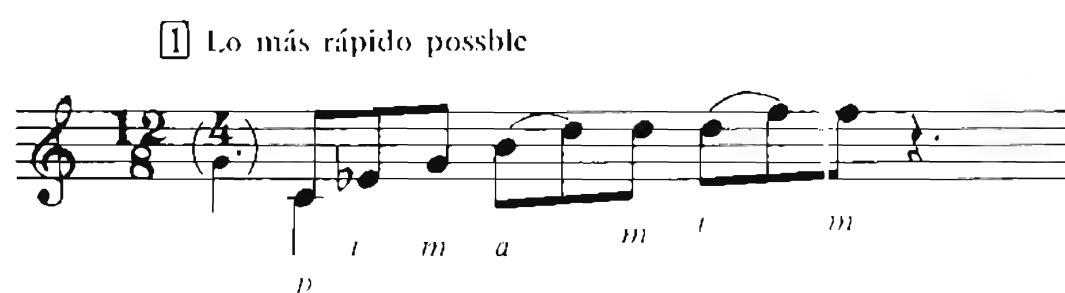
“Estudio 7”

Featuring the biggest bag of tricks so far, this study focuses on arpeggios and slurs, and provides the first obvious rest-stroke situation. It also provides opportunities to practice making the transition from free stroke to rest stroke quickly.

Since rest stroke is primarily played from the top knuckle and has less middle and tip joint movement, it's usually executed with the hand further back. A general rule that I use is that the right-hand position for rest stroke is two strings lower than that for free stroke. In other words, rest strokes on the first string are played with the same position as free strokes on the third. If you hold out your fingers fully extended and then slowly bring them back into your hand, you'll notice that most of the first half of the arc your fingers make is from top-joint movement, whereas the second half of the arc is dominated by the middle joint followed by the tip joint. If your top joint is located directly above the string you are playing, there is little possibility of moving from that joint. Thus, the top joint must be behind the string you are playing. In rest stroke, which is mostly from this joint, it should be even further back.

Because this piece should be played as quickly as possible and demands real *fortes*, I recommend using rest stroke whenever practical—and it's practical everywhere except on the opening arpeggio.

On the *B* that begins measure 1's second beat, I use an *i* rest stroke. This doesn't require as much of a jump back with the right hand as you might think, because the right hand has just been in position to play *E_b* with an *i* free stroke on the fourth string. Still, it's a good place to practice the transition. I then follow the *i* stroke with *m*, and continue alternating *i* and *m* rest strokes on all like passages. Other right-hand fingerings can work, too. Try this fingering in the first measure:



Any two-finger combination works in the long passages with slurs.

The left hand logically patterns itself across the strings in most passages, sometimes vaguely like Villa-Lobos' "Etude No. 10." I jump to the 1st finger for measure 1's first *D*.

The piece consists mostly of thirds and half-steps, with silence playing a big role. The phrases often move strongly down to the low *E*, reminiscent of earlier Brouwer studies, and this *E* is followed by a major seventh dyad marked *pp sub* (suddenly pianissimo). It would be very hard to overdo this contrast. (This sort of license to extremes is another aspect of new music that excites me.) The *C-B* dyad is both an inverted half-step and a transposed outline of the opening four notes.

In Brouwer's Berkeley master class, he suggested the possibility of switching between fingers 2 and 3 for the descending passage in measures 8 and 9, beginning with the last beat of measure 8. The bass passage beginning in measure 12 is the only one that starts strong. The fifths in measure 13 are a big interval in this context, and slurring that large an interval adds drama.

The next passage, beginning in bar 14, is the longest and most measured of the piece, requiring a long crescendo from *pp* to *sff*. The first slur on each string (on beats one and

“Estudio 8”

This Bulgarian folk song also appears in the third movement of Brouwer's *Tres Apuntes*. Here it's set in canon, at the interval of a seventh and the distance of a measure. The canon's characteristic fifth interval makes it easy to decipher.

“Estudio 8” is in a clear ABA form, with the B section gaining tempo and tension. The tension is created because there is more activity, and the range is widened (we hear the piece's highest note, which is only G). The half-step ostinato on the second and third strings creates all the activity and contrasts with an A section that is almost all white notes and whole-steps (even the canon is at an inverted whole-step). Most interesting, the regularly imitated three-measure phrases of the A section become irregularly imitated four-measure phrases in the B section.

Measure 24, like measure 3, should have an indication to hold the D, and the final E of measure 25 should be tied over, as it is in measure 4.

Students should slow the A section way down when practicing, so they can hear and execute all the values in the canon. Shaping the opening interval of a canon can help make the concept clear to an audience; here I like to stretch out the opening fifth.

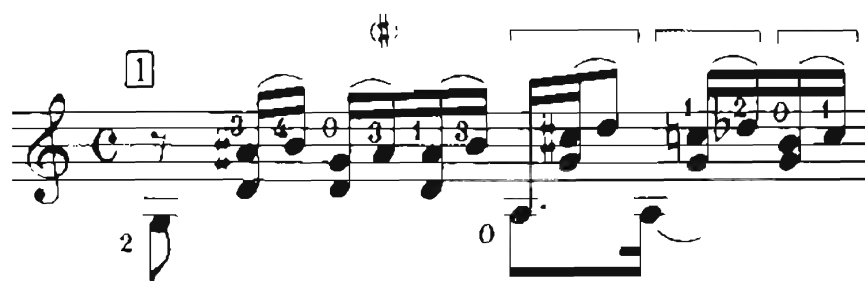
In the B section, the top and bottom voices must obviously be at the same dynamic level. Both *p* and *a* can execute this with rest stroke, but even if you use free stroke, *a* must get good extension from the top joint prior to sounding the string. Delaying *a*'s downbeats in measures 11 and 13 helps physically and adds drama.

For an interesting recent use of an extended canon on guitar, see the last two pages of the first movement of Michael Tippett's *The Blue Guitar* [Schott].

"Estudio 9"

In music history classes, it's commonly taught that rhythm is the compositional element that was emancipated in the 20th century. This piece is an example of rhythm being the primary element. Upward and downward slurs constitute the technical focus, and these eventually engage in a direct dialog.

The opening measure's first half has a regular grouping, contrasted with the second half, which is divided into a 3+3+2 grouping:



Here the phrasing should move towards the third beat. In this style, the downbeat should be short.

Beginning in measure 5, two main measure-long figures dominate the piece. The first figure (measure 5) explores asymmetrical groupings. Like the opening phrase, its energy peaks on the third beat. To bring out the syncopations, rest strokes on the *F#* and *C#* work well. The other measure-long figure, first heard in measure 7 and repeated in measures 10, 11, 14, and 15, integrates measure 1's regularity and syncopation into a single figure. This figure is the only one using downward slurs, and it's really more percussive than anything else.

According to the Berkeley master class, the two chords in the penultimate measure are tied together. At the end, because of the quick tempo, I use this right-hand fingering:



“Estudio 10”

“Estudio 10” is another high-energy rhythm piece. The opening two measures, almost rock and roll, are again divided 3+3+2.

Because of the downbeat placement, the opening *E*, and then the *F-B♭* dyad, should be more accented. I add vertical vibrato on the dyad for intensity. (Vertical vibrato is generally the more effective kind from the 3rd fret down, especially on the treble strings; here I use a tight, fast motion.) To execute the staccato, I use short, planted right-hand strokes that snap right back onto the strings; this right-hand damping is preferable, since open strings are involved.

Measure 2 has a low *G* with a 0 fingering. At the Berkeley master class, Brouwer corrected this note to an open *E*. Also, measure 3’s last eighth-note should be *D♯*.

After bigger intervals, measure 3 begins with runs that incorporate half-steps. These runs are clearly beamed so that they begin after each beat and move towards the next beat. Players should clearly feel measure 3’s downbeat, even inhaling at this point at first, if necessary. Although most players begin scales with the outer of the two fingers involved (for instance, *m* for an *m, i* scale), here starting with *i* works better for string crossing. The eventual goal of this run is the low *E* in measure 4, the first sustained note (*E* also began the piece). The run should gather momentum as it approaches this note, and should be done rest stroke.



I continue using rest stroke in measure 7, though it cuts off the sustaining *E*. This is an example of where I turn the hand slightly more perpendicular to the string for a clearer attack. It’s important to cut off the fourth-string *E* on the second beat of measures 8 and 10. (They ring over on the return in measures 30 and 32.)

The movement in measures 7 through 12 is all upward, contrasting with the exclusively downward movement of measures 3 through 6. Thus Brouwer turns a mere exercise pattern into a piece of music.

Measures 13 through 22 comprise the B section, whose almost exclusive use of thirds and whole-steps contrasts with the A section. In measure 13, the expanded range immediately announces this contrast. I hit the high *G*—the highest note in this rather low piece—with *a*, which wasn’t used in the preceding run.

I use *a*, *m*, and *i* for the arpeggios in measures 15, 16, 19, and 20, relaxing the tip joints for a darker sound. I maintain the free strokes for the *piano* in measures 17 and 18, but go back to rest strokes for the crescendo in measure 21 that leads back to the A section.

In Brouwer’s Berkeley master class, he mentioned that this study’s issue isn’t so much speed as it is string crossing.

"Estudio 11"

There are quite a few differences that are immediately apparent in the second 10 estudios. First, they are harder and longer. Second, Brouwer now announces the technical purpose at the head of each study, much as Sor began to do with his later studies. Third, as mentioned in the Introduction, there is a style change which is strikingly evident in the B section of this study.

Although it's hard to generalize music history as it's happening, it's fair to say that Brouwer's movement to a more tonal style reflects a general trend of composition in the '80s. Certainly in the decade between the publication of the sets of estudios, minimalism, as well as new age, made its mark, and crossover styles became much more abundant. We will see reflections of all these trends in these next 10 studies.

Both the Eschig and Cuban editions have "Para los ligados y las posiciones fijas" (for slurs and fixed positions) at the head of this piece, while the manuscript has "Para los ligados y las notas tenidas" (for slurs and held notes). I cannot explain the discrepancy, though it isn't major.

The piece begins with hopping, skipping music. The longer notes are open strings and *F*♯. This is a fixed position, so your left-hand fingers should remain down until they need to move.

The intervals are of varying sizes, and slurs and glissandos are seemingly randomly included to express the playful mood. You can accentuate the playfulness by executing the sixteenth-notes slightly faster and holding the eighth-notes slightly longer than written.

Measures 9 through 12, with their consistently large intervals and single-direction movement, are the most active in the piece. In measures 9 and 10, picking the fingers up between the second and third beats eliminates an unnecessary squeak.

The middle section, *legato ma in tempo*, is blatant "folk" music in a "classical" piece. Because Brouwer insists that the section be in tempo, it is very slow and difficult to control. Getting in and out of this middle section is also very tricky because of the change in note values. Players should practice these transitions with a metronome on the quarter-note. Resist the temptation to speed up in the B section when you are no longer guided by the metronome.

In the first four measures of the B section (13 through 17), you should feel the silent beats and create a relaxed feeling of suspension around them. If you are insecure about the rhythmic placement of the notes, a good method is to silently click to yourself a smaller value (sixteenths, in this case). This method can be used to anticipate the return of the A section, by clicking this rhythm in measure 27:



The slow slurs are another difficult aspect of the B section. They should be executed with a bigger, more relaxed, and obviously slower movement than those in the A section.

One final point: The duration at the end of the score occurs in Brouwer's manuscript, which contains times that are duplicated in the edition that includes "Estudio 11" through "Estudio 15." The published durations for the final five studies do not occur in the manuscript.

“Estudio 12”

This short piece, dedicated to Sharon Pryor, was actually composed in 1961. It can be looked at as a study in legato playing with no specific technical difficulty. It is the easiest and shortest of the second 10 estudios.

The phrases begin at the length of a measure, with a slow, syrupy waltz feel, and become longer when measures 5 and 6 have the only real upward movement of the piece. Most of the study's motion is chromatic.

Measures 1 through 4 have contrary motion, while the outer voices are in parallel motion in measures 7 and 8. In measures 13 and 14, the rhythmic and melodic patterns break. This can be reflected by playing the arpeggios with greater freedom.

The downbeat rests in measures 16 and 17 are vertically aligned with an *E* bass. The last dyad is a good place for vertical vibrato.

Throughout this piece, your left hand should hold notes down for as long as possible, preparing the next finger early whenever it can. Your left hand should have the appearance of crawling around like a spider for the entire study.

To realize the piece's darker color, I position my right hand over the soundhole.

"Estudio 13"

This piece also stays very low, except for the harmonics, and almost exclusively remains fixed in the second position. It's to Brouwer's credit as a composer that he can introduce so many techniques and styles within the lower positions.

The manuscript is marked "Para notas tenidas y doble-ligados" (for held notes and double-slurs). We saw that "Estudio 9" and "Estudio 10" explored the same rhythmic territory. Here, Brouwer specifically tells us that "Estudio 13" and "Estudio 14" explore double slurs. Of the two, this one is slower, darker, and more chromatic. Like "Estudio 14," there are two levels going on, but here the bottom is the principal and initiating voice. The double slurs all occur above the bass and mostly employ hammer-ons, while the more active bass uses mostly pull-offs.

Lightly execute the double slurs throughout the upper part, though not with constricted movements. This is essentially a rhythmic figure, and players should think of lightly beating a drum or shaking maracas. The bass line is more melodic and strong. It can be played free stroke and slightly ponticello for a sharper sound.

As the piece progresses, the top keeps reacting differently to the bass. Its varying lengths result in many meter changes. In the beginning, the top part always avoids the downbeat. There's also a lot of play in the beginnings of the bass line; it sometimes avoids the downbeat, and other times feels like it begins in the middle of a line.

The A section itself has a middle part, where Brouwer lowers the double slurs and brings in a third line above the others. Thus, from measures 21 through 29, two fingers are locked down while two move, creating a formidable exercise, especially since the difficult double slurs need to remain light and in the background. Rest strokes on the C's in the top and G#'s in the bass are effective. The manuscript reveals that, in pattern, the G# should be tied from measure 21 to 22.

As we return to the second part of the A section (measures 33 through 45), the third line drops out and the double-slurred upper part becomes more regular, leaning toward the complete regularity of the B section.

The four measures of transition (measures 46 through 49, repeated in 58 through 61) are the only ones where the texture breaks. They are also unidirectional, directing attention to the top, as opposed to the turning lines everywhere else. Many players like to do 12th-fret harmonic bars with the 3rd finger, rather than the 4th. I use the 3rd in measures 46 and 58.

The image shows a musical score for guitar, specifically measures 46 through 49 of "Estudio 13". The score is written on two staves: a treble staff and a bass staff. Measure 46 is marked with a box containing the number 46. Above measure 46, there is a label "Harm. 12". The notation includes double slurs over the upper part of the music, fingerings (i, m, a, i, m), and dynamics (p, mp, mf). A "poco" marking is present at the bottom of the score. The bass staff shows a melodic line with fingerings and dynamics. The treble staff shows a rhythmic line with double slurs and fingerings.

In the B section (measure 50), the texture levels out and the dialog becomes completely regular. The 4/4 meter seems sweet and passive, and the lines are shorter. To reflect this mood, the setting is higher up, and the dynamic is *mf*.

Using the same kind of slurs, we have to create a variety of moods in this piece. I prefer to use similar-sized left-hand motions, and to vary the force, rather than the size of the movements themselves.

"Estudio 14"

The manuscript simply says "Para los doble-ligados" (for double slurs). This is a mostly white-note piece that has a faster, lighter, and more regular feel than "Estudio 13". Again, the double slurs are above the bass.

An all hammer-on dialog initiates the piece, and this is then echoed. Brouwer accents the first note of every slur (in the manuscript, there is an accent on the first-measure slur), so all the work that we do to make slurs even doesn't apply here.

The recurring slow arpeggios, first heard in measures 9 through 12, delineate sections, and can be stretched out of tempo to reflect their vastly different quality.

Beginning in measure 13, pull-offs are mixed with hammer-ons. This time, all the slurs are even and quiet. Remember to keep everything light. The pull-off in measure 14 is particularly difficult, because the 3rd finger tends to pull off into the first string. To avoid this, the 3rd finger should follow through less than the 4th, and its movement should be more upward.



The problems of this slur are magnified when the music returns *forte* with accents in measure 28. Players should practice to find the right amount of 3rd-finger movement to avoid excess noise. The accents return *forte* in measure 21.

In measure 25, Brouwer's manuscript has *B-D* as the last dyad. In measure 26, there are two accents, as in measure 23. I assume measure 24 should have accents like measure 21 does, but these don't appear in the editions or the manuscript.

Almost everything in this long first section is repeated, yielding a lively but static feel. The middle section is slower, more relaxed, and more linear. The texture returns to that of "Estudio 13," sharing its play with downbeats. The range of this section is quite compact, remaining entirely within an octave.

The whole *muy poco meno* section is repeated. Since the bass line is rather fast, I alternate *p* and *i* throughout.

“Estudio 15”

Sarabandes are slower Baroque dances that highlight the second beat. The rhythm heard here in measure 1 (and in Bach’s “Chaconne”) is a typical sarabande rhythm. In Bach’s time, the sarabande was often the emotional core of suites.

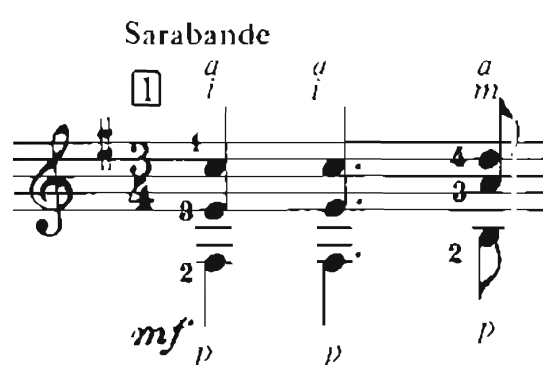
The most common measure structure for this dance was an eight-bar A section and a 12-bar B section. Brouwer has written a sort of sarabande-rondo with echoes and extensions that disrupt the usual even-bar symmetry of this dance. So the main A section is eight measures, consisting of two four-bar phrases, and is extended by a two-measure echo. Then three measures of introduction set up the next eight-measure phrase. This is followed by A (10 measures).

A different setting of the same sarabande line follows. This C section lasts eight measures. Then a new tempo introduces an eight-measure phrase D, which has two two-measure echoes and a three-measure extension, followed by A, which this time lasts 11 measures. Here’s a summary:

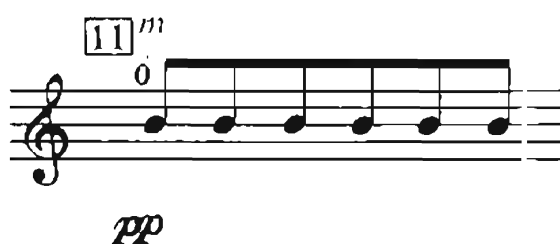
A = 10 measures
 B = 11 measures
 A = 10 measures
 C = 8 measures
 D = 15 measures
 A = 11 measures

Notice how the third beats, particularly in the A section, are either weakened or avoided; this is the weakest part of the measure in Baroque sarabandes. Contrasting this, the A section always ends with the piece’s highest chord. The chords are very widely spaced, but the melodic movement between chords has been very small until this high chord—thus the surprise.

The right hand’s job is to evenly balance the chords with perhaps slight emphasis on the top line—since it’s most utilized later—so the strokes and follow-throughs of the fingers should be equalized. I try to maintain a right-hand finger-per-string relationship. For instance, the three chords in measure 1 would be fingered:



Measure 11 is a rare case where I would use a repeating right-hand finger. This creates no technical trouble, because of the slow tempo, and it helps to keep the sound exactly alike on the B’s:



After measures 11 through 13 establish the background texture, the bass begins with the opening's top-line material. This obviously dominates the texture here, yet nothing is too loud. Because of the fifths on top, there is a momentary *G* major resolution in measure 17, followed by a different setting for measures 18 through 21. These four measures break up the opening's widely spaced intervals. A new, disjointed feel is created by making something of the off-beats for the first time.

After a repeat of the A section, this texture resumes in measure 32, but the intervals are all small and the texture very compact. To enhance this passive feeling, the phrase structure is eight measures long for the only time in the piece. The second measure of each of these four-measure phrases crescendos, and also breaks the rhythmic pattern established in the opening. There the odd-numbered measures all have the dotted rhythm, and the even-numbered measures don't; here measures 35 and 39 continue the dotted rhythm.

The next section (measures 42 through 56) is faster and creates contrast because the second beats are de-emphasized for the first time. Notice how the second-beat dyads are the smallest possible interval, to contrast with the A section's intervals. The top line even feels like it's in six, and has much easier movement than the rather static and rigid A section. This section relates to the other sections because it's also in four-measure phrases with two-measure echoes. This section should be played very legato.

According to Brouwer's timings, this is the longest study. It's often said that slow playing is difficult to control, and this piece's sustained, slow, musical thought is a case in point. Players need to think very horizontally when playing this study, and not let the momentum of lines die until they are over. Because of the guitar's inherent nature, which emphasizes the onset of sounds, this is partly achieved through concentration and willpower. You must imagine the lines as if they were not subject to the instrument's decay. This is made easier, of course, in the sections where the accompanying texture is busier—almost as if this background activity were pulling the main line forward.

On a practical level, I find it important to use the bigger strokes that I discussed earlier (*"Estudio 10"*), so the chords are not cut early because of planting. The exception to this can be when the chords are forte (measures 26 through 29, and 57 through 64).

“Estudio 16”

Of the five final studies, the first three focus on ornaments, while the last two share their main material. Interestingly, there is hardly a rest notated in the first three (this was also true of “Estudio 15”), and none are indicated in the last two.

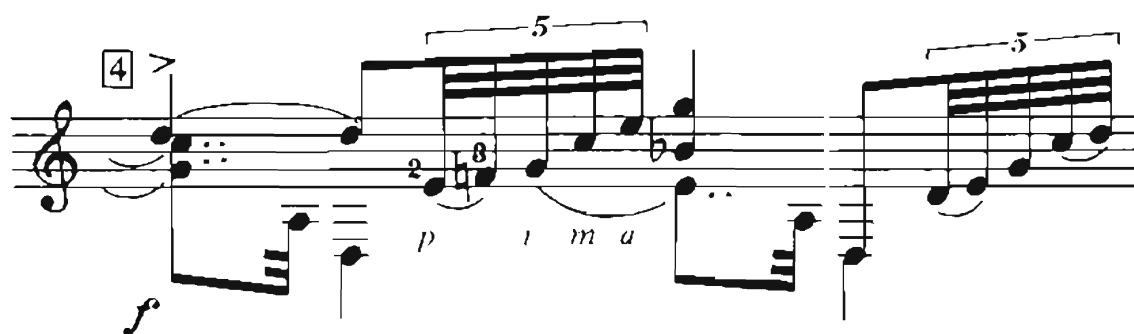
One gets training in different kinds of ornaments in the next three studies, with the idea that they can become second-nature and applied spontaneously in Baroque performance. This training not only has lasting musical value, but also addresses specific technical requirements because the ornaments require short bursts of fast activity. These bursts relate directly to the valuable practice of scale bursts, and have the same difficulties of timing and coordination.

Continuing our Baroque trend, Brouwer writes in the manuscript, “Tempo de Obertura Francesa” (tempo of a French overture), upon which the study is obviously based. The heading in the manuscript is “Para ornamentos y acordes disueltos” (for ornaments and broken chords).

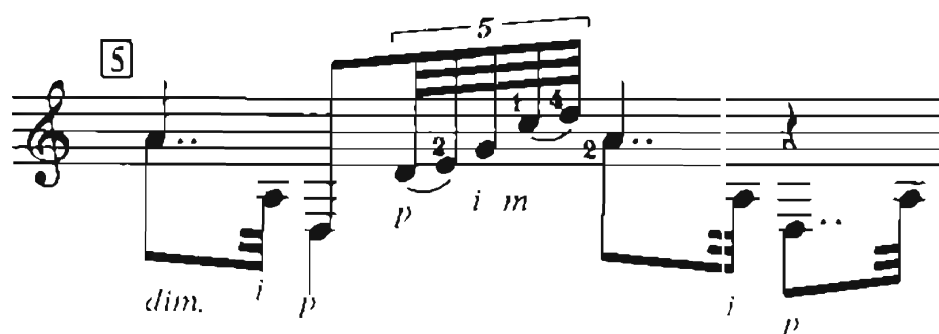
Because of the tendency for French Baroque players to emphasize “good” (rhythmically stronger) beats, and de-emphasize or shorten “bad” beats, dotted rhythms were often overdotted. Brouwer emulates that practice by using double-dotted motion in his French overture.

It is invaluable for students to have this experience early, since historically informed performance is here to stay. In measure 2, Brouwer introduces a mordent and a trill, and in measure 3 we hear a turn and a slide. He shows the sign for these ornaments below the staff, revealing to students the correct (on the beat) realizations of these symbols. Most of the piece’s remainder explores different gestures before the beat, so students have that experience also.

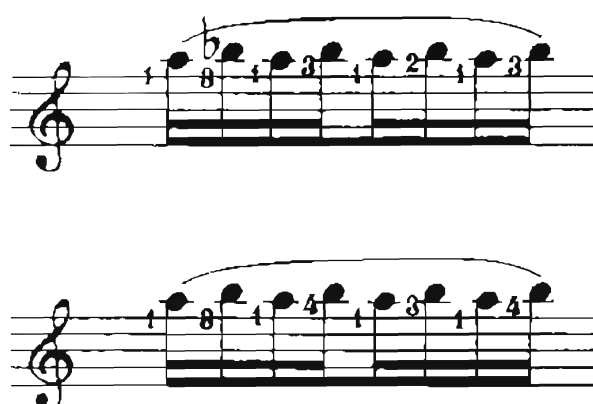
In measures 1 and 2, I cut the open *E* with the back of the 4th finger while it is playing the second-string *D*. In measure 3, I use rest strokes to match the bigger sound of the piece’s remainder. This is my right-hand fingering in measure 4:



My right-hand fingering for the bass in measure 5:



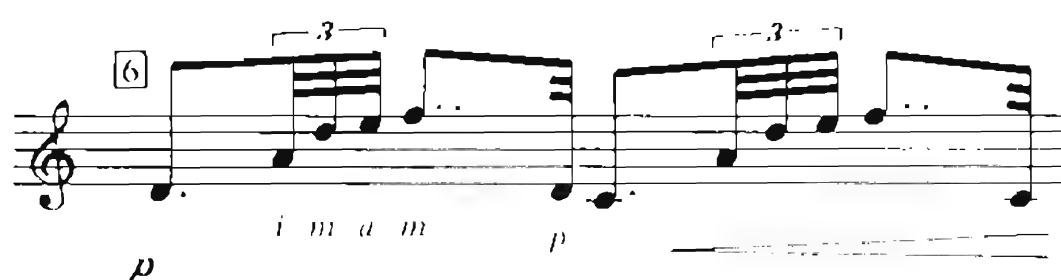
Brouwer changes left-hand fingers on trills throughout the study (see measures 2 and 3). This important technique is highly efficient for extended trills. You can practice extended trills, using these whole- and half-step fingerings:



When playing these ornaments, it's important to have a rhythmic goal, just like scale bursts. For on-the-beat ornaments, like those in measures 3 and 4, the beginning of the ornament should be strongest, while for the bulk of the piece, the ornaments moving towards the beats should be strongest at the end. Brouwer establishes this latter concept with an accent in measure 4. In this passage, the quintuplet has a whole eighth-note, so the gesture is by no means at top speed.

In French style, this gesture would have been crushed, or shortened, but I took Brouwer literally, since he was careful to write the double-dotting at the beginning.

For the rock-like passage beginning in measure 6, I use this right-hand fingering, moving up with the whole hand for the last stroke:



Here I decided to sustain the bass line throughout; much of the piece's movement is on a short scale, so I liked this long line.

It's important to observe Brouwer's rests after the appoggiaturas in measures 8 and 9, and the downbeat of measure 8 should have a dot on the *D* bass:



Measures 10 through 15 require much slow practice to ensure that the gestures, which contain some difficult slurs mixed with arpeggios, are even and always leaning forward. The first gesture in bar 10 has a slur with weaker left-hand fingers (2 and 3), followed by an arpeggio that ends with weaker right-hand fingers (*m* and *a*), so the coordination and timing is especially difficult. To work out this right-hand combination, I end all these gestures with *m*, *a*, and *m*.



I think the downbeat of measure 17 should have a low *D*, like the opening. Though it doesn't appear in either the manuscript or the Eschig edition, an *F* that was clearly printed later and was meant to be a *D* appears in the Cuban edition and is a logical recapitulation.

"Estudio 17"

With this estudio, we move further into new age style. Though the Cuban and Eschig editions have the subtitle "Para los ornamentos," Brouwer's manuscript has "Para arpeggios mixtos y adornos cortos" (for mixed arpeggios and short adornments).

The ornaments in the A section (measures 1 through 12) are all fast, since they are indicated with a slash. Because they are Baroque-style ornaments, they're generally conceived to be executed on the beat. I play the downbeat of measure 10 and all the single graces in measure 11 before the beat purely because I like them that way.

The opening has a very static intensity. I emphasize this by using double *p* rest strokes on the downbeats of measures 2 and 4, and vertical vibrato on some of the second-string *D*'s. The intense, snappy left-hand movements can include some left-hand rest strokes (stopping against the adjacent string to avoid inadvertently plucking it). These opening 12 measures are interestingly divided: 2+2+5+3.

Here things dissolve into pure folk music. Although this is the highest passage of the 20 estudios, it goes up the neck in cautious, methodical steps and returns the same way. This middle section is a good exercise in making long crescendos and decrescendos; however, the overall feeling of the passage should be light and legato.

In the double, the tendency is for the ornaments to be too quick; it takes a good deal of control to play them in rhythm. In measure 22, it helps to release the 2nd finger on beats two and four. Notice how regular the phrase structure is throughout the middle section, contrasting with the asymmetrical A section.

This whole piece is based on I, IV, and V harmonies and their variants, and the one chord change in measures 6 and 7.

Two corrections: In the manuscript, there is no *poco piu mosso* at measure 10; in measure 26, the last sixteenth-note of beat one is *F#*, not *G*.

“Estudio 18”

Brouwer must have particularly liked this study, as I do, because he used this material in *Concierto Elegiaco*, dedicated to Julian Bream.

In the manuscript, this is the only study dedicated solely to ornaments. It combines elements of the previous five estudios in that it returns to French overture style with some new age harmonies mixed in. The piece has a sort of royal obstinateness that lyrically softens at spots, creating an overall hypnotic effect. Technically, it develops coordination through the ornamental bursts, as the others did, but also features long slurs, some of which have the added difficulty of needing to be done very quietly.

I begin with two *p* rest strokes. Immediately, the ornaments on the *F#*'s are themselves ornamented. Both the Eschig and Cuban editions mistakenly neglect to indicate measures in the first line of music. Also, all of the first line's *F#* eighth-notes should be dotted.

As the piece progresses, it contains the variety of ornamental speeds and sizes that a real Baroque player might have executed. All the rhythms should be observed; the sixteenth-notes in measure 4, for instance, suddenly put the brakes on that gesture, and should be executed correctly.

Although it isn't always indicated in this piece, hold your fingers down until they have to move. The three-note slur from measure 5's second to third beat doesn't appear in Brouwer's manuscript, either here or when the passage is heard again near the end. Whether you choose to execute this slur, this measure has the effect of melting the momentum.

Here's my right-hand fingering for measure 7's fourth-beat arpeggio:



The *quasi arpa* effect requires control of the single finger, which usually wants to go faster than it should. Brouwer indicates *i*, but really any finger will do. For this technique, advanced players usually have a finger that they are more comfortable with; *a* is most common, and next is *i*. It's an important technique that some players incorporate often. The tip joint should stay relatively rigid for this technique.

In measure 20, the slurs on beat three are more successful if the 1st finger is kept low so that it blocks the second string, which is otherwise easily hit. This technique can also be used for the bass passage first heard in measure 9.

In measures 26 and 27, I use a *p* rest stroke, keeping it on the next highest string during the slur as a safety measure against making inadvertent sounds. Don't feel guilty about using this common shortcut; the study offers plenty of other beneficial slur situations.

"Estudio 19"

It's interesting to examine the earlier sketches of these studies. Brouwer did quite a bit of reordering for the publication. "Estudio 8," for example, was originally third. "Estudio 12" is obviously out of chronological order, and was perhaps sketched in 1959—earlier than any others—and finished in 1961. Originally, "Estudio 13" was a variation of "Estudio 14" and began at measure 13.

These facts shed some light on why the last two studies use the same material, almost as if Brouwer ran out of ideas. The middle section of "Estudio 19" is labeled "VAR 1" and the middle section of "Estudio 20" was originally the second variation, but instead of a rondo with variations, we just got two studies. Stylistically, this piece sounds more like pop music than classical music.

The piece focuses on three technical areas: four-note chords (these should be done with good strong follow-throughs), dynamics, and slurs.

Measures 3 and 4 feature a three-against-two rhythm, and measures 7 and 8 have a variation of that with a surprising chord change. The first of the 9th chords is always the strongest, as indicated by the dynamics. The phrasing is very symmetrical until measures 27 through 34, where Brouwer writes hemiolas.

Piano subito and the crescendo indication under measure 33 do not exist in the manuscript; there they appear only under measure 29. The double and triple slurs remind one of "Estudio 13" and "Estudio 14," because of the hand's frequent fixed position. Whereas we work so hard to make slurs even, that is not always musically desirable (nothing is *always* musically desirable).

In the Baroque period, unevenness was sometimes cultivated in plucked instrument slurs, and I think this is a case where the chords are so strong and predictable that the slurs are a kind of pulsing afterthought, just filling the time. In the manuscript, the piece's final chord includes a fourth-string *E*.

“Estudio 20”

Although both editions say “For the left hand and the slurs,” the manuscript says this study is for “Arpeggios mixtos.”

The middle section contains the new material, following the statement of the first section of "Estudio 19." Throughout the collection, Brouwer has introduced many aspects of playing. Now, at the end, he allows for some real interpretive freedom, giving the player a chance to make fundamental creative choices. One is only given the general guideline of 2'20"-2'30" for the entire piece, but there are two factors in the equation: the speed of the middle section, and the amount of repetitions within each box. I think it's better not to be too mathematical about the whole thing. In my experience, interpreters want the guidelines of metronome markings and piece timings, but then, because these are numbers, they too often tend to become immovable facts.

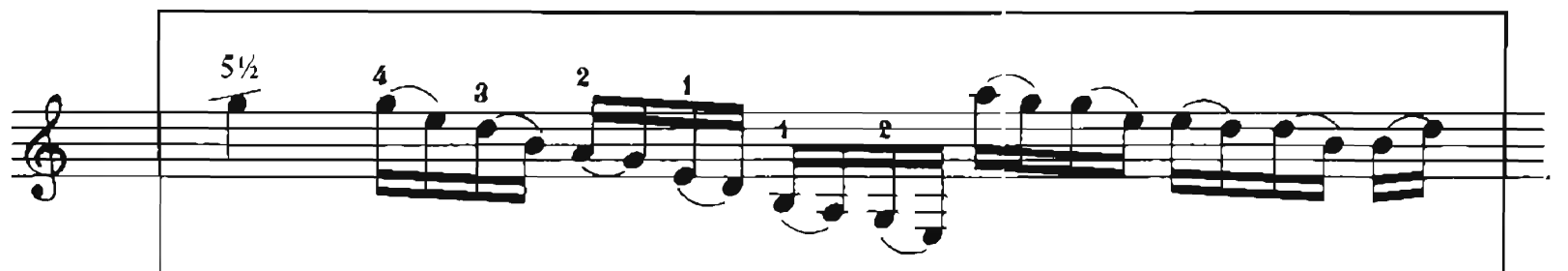
I can't think of a composer that I've worked with who thought of these kinds of numbers in this way, although such composers have existed. Stravinsky supposedly said, "Don't interpret my music, just execute exactly what you see!" I suggest that you enter the spirit of this passage by performing it with the repetitions unplanned. Try to make the transitions hardly noticeable to the audience, and even surprise yourself.

Play a figure until you're tired of it, and then move on—you're free to do what you want. If you find yourself treating each square too symmetrically (the groups want to fall into divisions of two), practice threes, fives, and sevens. The notation of this section is confusing. I'm not sure why the fragments are numbered, but certainly their meters are redundant and unnecessary.

This section is like a brief glimpse of minimalism, but it is very brief, since minimalism usually needs substantial time to establish the phrasing. While it's like Reichian minimalist material, it's also very close to the Afro-Cuban style that is always somewhere in Brouwer's music. The passage, incidentally, is similar to section A of *La Espiral Eterna* [Schott], where the given cells are repeated at the performer's discretion. Remain fairly quiet throughout this passage. For the sixth box in Brouwer's so-called B section, I use this left-hand fingering:



The seventh box begins with this left-hand fingering:



Notice the one change in the recap: In the seventh measure, there are two bass notes on the third beat, the second accented.

The collection ends with low *E*—the same note with which it began. This single note also connects the set's halves, carrying over from "Estudio 10" to "Estudio 11."

Guitar Glossary

The following list includes guitar-oriented terms not found in standard or musical dictionaries.

Barre — A technique in which a left-hand finger—usually the 1st—is held rigid and/or slightly curved, enabling it to depress five or six strings simultaneously at the same fret. See **Half barre** and **Partial barre**.

Block chord — A left-hand fingering that constitutes a complete chord. A block chord usually has at least four notes.

Cross-string slur — A hammer-on in which a note is sounded solely by a left-hand hammering action, without having plucked a previous note on the same string. See **Hammer-on** and **Slur**.

Cross-string trill — An ornamentation technique whereby the main and auxiliary notes are taken on different strings.

Damp — To intentionally stop a string from ringing. Although damping is usually a right-hand function, it can also be performed by the left.

Extension — The act of extending, or unbending, a finger. See **Kick out**.

Flexion — The bending of a finger.

Free stroke — The right-hand technique in which a finger plucks and moves towards the palm without contacting the adjacent lower string. See **Rest stroke**.

Guide finger — A left-hand technique whereby a finger remains in contact with a string to facilitate a position change. See **Pivot finger** and **Position**.

Half barre — Strictly speaking, a barre in which only the first three strings are depressed, although the term is often applied to various partial barres. See **Barre** and **Partial barre**.

Hammer-on — A technique where a note (open or fretted) is sounded, and a second note is realized only by means of a firm left-hand hammering action on the *same* string. See **Cross-string slur**, **Pull-off**, and **Slur**.

Hinge barre — A left-hand technique whereby a barre is anticipated by executing a note (or notes) with the segment of the finger between the top (metacarpophalangeal) and middle (proximal interphalangeal) joints, enabling a barre to then be lowered thereby allowing a note to ring and/or to avoid an awkward fingering leap. See **Barre**, **Top joint**, and **Middle joint**.

Kick out — To extend a right-hand finger beyond the string it is about to play. See **Extension**.

Left-hand fingers — Represented in guitar music with uncircled Arabic numerals: 1 (index), 2 (middle), 3 (ring), and 4 (little). See **Right-hand fingers** and **String indication**.

Left-hand rest stroke — A pull-off technique whereby the active finger comes to rest against the adjacent string, thus avoiding the inadvertent sounding of a note. See **Pull-off** and **Rest stroke**.

Middle joint — The first joint from the knuckle: Proximal interphalangeal. See **Tip joint** and **Top joint**.

Partial barre — A technique in which from two to five strings are depressed with the same left-hand finger. See **Barre** and **Partial barre**.

Pivot finger — A left-hand technique in which one finger stays stationary while others move. See **Guide finger**.

Plant — The act of pre-positioning a finger on the string it is about to play.

Position — An area on the fingerboard comprising four adjacent frets, to each of which is assigned a left-hand finger. The location of a position is defined by the relationship of the left-hand 1st finger to a given fret, even if the 1st finger is not actually utilized in the passage.

Pull-off — A technique in which a fretted note is played, and a second note is sounded only by a left-hand finger's pulling-off action. See **Hammer-on** and **Slur**.

Rest stroke — The right-hand technique in which a finger plucks a string and comes to rest against the adjacent lower string. See **Free stroke**.

Right-hand fingers — Indicated in guitar music with the letters *p* (thumb), *i* (index), *m* (middle), and *a* (ring). The letter *c* is sometimes used to indicate the little finger.

Slur — A general term often used to describe hammer-ons and pull-offs. See **Hammer-on** and **Pull-off**.

Speed burst — A term used to describe either a sudden, fast musical passage, or a specialized right-hand practice approach used for speed development.

String indication — In guitar music, a circled Arabic numeral (1 through 6) is used to indicate the string on which a given note or passage is to be played.

Tip joint — The second joint from the knuckle: distal interphalangeal. See **Middle joint** and **Top joint**.

Top joint — The knuckle joint: metacarpo-phalangeal. See **Middle joint** and **Tip joint**.

Tremolo — A right-hand effect in which a rapidly repeated note creates the illusion of a sustained note. Common tremolo fingerings include *p*, *m*, and *i*; and *p*, *a*, *m*, *i*. See **Right-hand fingering**.

Vertical vibrato — Unlike horizontal vibrato where the hand oscillates in a direction parallel to the strings, vertical vibrato involves a quick movement perpendicular to the strings. Vertical vibrato is most effective in the region of the first five frets.

David Tanenbaum

Author David Tanenbaum has performed throughout the United States, Canada, Europe, and the Soviet Union. In 1988 he became the first American guitarist to be officially invited to China, where one of his triumphant Beijing recitals was seen by a television audience of 10 million.

David Tanenbaum has been a featured soloist at many festivals around the world, including those in Bath, Luzern, and Frankfurt. In 1989 he was President of the highly successful 2nd American Classical Guitar Congress at Wake Forest University in North Carolina. He has been guest soloist with many leading orchestras, as well as with the Kronos Quartet and Steve Reich And Musicians.

In addition to *Estudios*, his solo albums include *Lute Masterworks* on Innova Digital Archive, *Royal Winter Music* on Audiofon, and *Acoustic Counterpoint* on New Albion. Tanenbaum has also recorded Hans Werner Henze's *An Eine Aolsharfe*, with the composer conducting the Ensemble Modern on Harmonia Mundi. He has an ongoing series of editions called the David Tanenbaum Concert Series for Guitar Solo Publications, and has also published editions with Schott, Chester, ACA, Schirmer, and Berben.

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Editor Jim Ferguson has taught classical and jazz guitar in Europe and the United States. In addition to *Guitar Player* magazine and *The New Grove Dictionary of Jazz*, his articles have appeared in numerous international publications. He holds a Master of Fine Arts in Performance and Literature from Mills College, and is a faculty member of Evergreen Valley College in San Jose, California.

The Recording

The Estudios discussed in this book have been recorded by David Tanenbaum. The recording is more than an hour in length and consists of the following:

SOR, F. - 20 Estudios
 CARCASSI, M. - 25 Estudios, Op. 60
 BROUWER, L. - 20 Estudios Sencillos

CD (GSP 1000CD) Cassette (GSP 1000C)

The "Essential Studies" books for the Sor and Carcassi Estudios—as well as the CDs and Cassettes—are available from Guitar Solo Publications.

DAVID TANENBAUM

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Bill Ellis, American Record Guide

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